

The Videola is a video sculpture created by artist Don Hallock at the National Center for Experiments in Television in San Francisco, through a grant from The Rockefeller Foundation. It utilizes a conventional television image and multiple reflection to create a spherical compositional surface approximately six feet in diameter for the artist who uses electronic image and sound as his medium.

The Videola was shown at the San Francisco Museum of Art for six weeks in Fall, 1973, to unanimous critical acclaim. By the Museum's estimate, 24,000 people saw the exhibition, which consisted of six separate one-hour programs running continuously throughout the day; Museum staff members called it the most successful presentation of new art yet installed.

Until now, artists working with electronic images have been constrained by the aspect ratio of the television monitor, which essentially freezes the compositional surface, the artist's 'canvas,' into a 3x4 rectangle. The Videola is a new mode, and can display styles ranging from purely synthesized video analogous to the hard-edged style in painting, to images of an abstract expressionist nature, highly ornamental and colorful work in the style of art nouveau, or a kind of fluid collage.

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The Videola is an environmental sculpture; the room in which it is shown receives some decoration that, while simple, completes the work. The sound in stereo, which is itself a part of the room's shape, includes electronically synthesized scoring, conventional instrumental music, and natural sound. The Videola presentation is recorded on a series of 3/4" videocassettes, and is composed of works, sketches, real time image/sound improvisations, and meditations.

Don Hallock has done most of the major pieces in the show -- "Last Dance," "A Baroque Tale," "A Hall of Mirrors," "Meadow" -- but also included are "Irving Bridge," a piece by William Gwin, a video artist formerly with NCET and now with the WNET Experimental Television Laboratory in New York, with sound by San Francisco composer Warner Jepson; and improvisational works by Stephen Beck performing on the Beck Direct Video Synthesizer with sound by Don Hallock on the Buchla Electronic Music Box sound synthesizer. At the conclusion of the San Francisco exhibit, Hallock and Beck performed two evenings of these live duets before audiences in the Museum auditorium.

Don Hallock, 37, is an artist with extensive professional background in television as a film and video cameraman and freelance director and producer for both commercial and educational television networks. In 1971 he joined the National Center for Experiments in Television, an experimental group investigating non-traditional applications of television in the arts and humanities, as an artist-in-residence.

NATIONAL CENTER FOR EXPERIMENTS IN TELEVISION

PROJECTED COSTS FOR VIDEOLA EXHIBITION, Eastern United States

(includes Videola, equipment, six different shows to run 12 hours per day, 6 days per week, 8 weeks)

The Videola \$ 1,400.00

Equipment Transportation 250.00

Supportive Electronic Equipment
(includes 2 videocassettes, 2 stereo loudspeakers, 2 power amplifiers, cables and miscellaneous supportive gear, maintenance and service contract for equipment, modification of commercial circuitry on videocassettes and monitor) 4,800.00

Installation
(includes Don Hallock, 6 weeks; two assistants, one month each; technician/circuit engineer, ½ month -- living expenses for above personnel @ \$35/day each) 4,200.00

Sound Mixing
(In order to properly design the aural space, the sound on each exhibition tape should be mixed in the room in which it will be heard. No equipment charge; housing and living expenses for Hallock and Turner, 14 days @ \$35/day) 980.00

Travel
(4 NCET staff, SF to NY and return) 1,400.00

Videotape stock
(the average life of a videocassette is 24-30 hours. A six-week exhibition would run approximately 576 hours. 24 one-hour videocassettes, \$27.96 each) 671.04

Personnel
Don Hallock, producer, 6 weeks 5,000.00
Ann Turner, assoc. producer, 1 month 1,750.00
Production/construction assistant, 1 month 1,000.00
Technician/circuit engineer, ½ month 500.00

Subtotal \$21,951.04

Contingency, 10% of above: 2,195.10

Total \$24,146.14

NATIONAL CENTER FOR EXPERIMENTS IN TELEVISION

VIDEOLA COSTS/2

Please Note

1. This budget is based upon one location on the opposite coast from where The Videola and its technicians are presently located. If more than one installation were planned in the Eastern area, costs, particularly those of equipment rental, could be shared and substantially reduced.
2. Wherever the Videola is located, a person will be required to stop and start the videocassette machine on the hour. In the interest of minimizing disturbance, visitors can only be admitted to the exhibit during hourly breaks. A system of traffic control, or a person overseeing the door, is therefore necessary.
3. It is estimated that 24,000 people attended the Videola exhibition in San Francisco during a six-week period. If admission were charged, we believe that most, if not all, costs of an eight-week Videola exhibit can be recovered.